Paul Kadarisman

SOLO EXHIBITION

RUBANAH
underground hub

Kyotie-dien

Paul Kadarisman

Curated by
Grace Samboh

Exhibition
4 — 25 March 2023

RUBANAH Underground Hub
Jl. Timor No. 25 Menteng,
Jakarta Pusat 10350

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Paul yang baik,

Terima kasih sudah berpameran di RUBANAH. Terima kasih sudah berkarya lagi! Terima kasih untuk kepercayaannya pada *gue* untuk jadi teman bercakap-cakap dalam proses berkarya *elo* kali ini. (Terima kasih juga buat teman-teman yang ikut membantu kerja Paul kali ini. Kalian tahu siapa kalian!) Sebagai ruang pamer, RUBANAH bangga bisa memamerkan 14 karya baru *elo*, setelah pameran tunggal terakhir *lo* 13 tahun lalu! Sebagai teman, tentu *gue* tahu bahwa jeda pameran tunggal yang lebih dari satu dekade ini bukan berarti *elo* tidak berkarya sama sekali.

Gue coba telusuri, ya, satu benang merah dari pameran *lo* ini, "Kuotie-dien", ke pameran tunggal terakhir *lo*, "Boring happy days", 2010, di mana ada beberapa foto yang menggunakan pendekatan *still life*—juga memotret benda-benda yang tak asing dalam kehidupan sehari-hari kita. Memang tidak banyak. Dan, dalam konteks "Boring happy days", *Hibiscus Rosa Sinensis* (2008) ini perannya menggaris bawahi bagaimana elo bisa berbahagia memotret barang-barang 'yang itu-itu saja', yang di luar anggapan keindahan orang pada umumnya. Bagaimana yang membosankan bisa jadi membahagiakan.

Dear Paul,

Thank you for exhibiting at RUBANAH. Thank you for making artworks again! Thank you for trusting me as a friend, as a person to talk to during your artistic process this time around. (Thank you to all the friends who have helped Paul for this show. You know who you are!) As an exhibition space, RUBANAH is proud to present 14 new works by you, after your last solo show 13 years ago! As a friend, I genuinely know that this break from creating solo exhibitions in over a decade certainly does not mean that you have stopped working entirely.

Allow me to retrace a coherent red thread from your current exhibition, "Kuotie-dien", to your last solo exhibition, "Boring happy days", 2010, where there were also a number of photographs taken with a *still life* approach - as well as photographing objects that are familiar in our everyday lives. Clearly, there were not many. And, in the context of "Boring happy days", *Hibiscus Rosa Sinensis* (2008)'s role was to underline how you can be happy by taking photos "of the same old stuff", outside of a general understanding of beauty. How the mundane can indeed be beautiful.

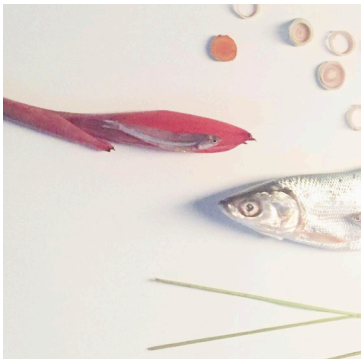
Hibiscus Rosa Sinensis series (2008) © Paul Kadarisman

Kerja *lo* yang lebih mengarah pada pendekatan *still life* yang bisa kita lihat dalam pameran ini, seingat *gue*, bermula dari percakapan *elo* dengan salah satu teman baik kita, seniman dan desainer, Cecil Mariani. Waktu itu, kalian sedang membuat karya untuk PT Angkutan Sungai, Danau, dan Penyeberangan Indonesia Ferry (Persero, ASDP), 2018. Masih bisa dilihat enggak *sih* karya kalian itu? Di kapal ferry

Your approach to still-life that is evident in that exhibition, to my memory, began from a conversation that happened between you and one of our good friends, the artist and designer Cecil Mariani. Then, both of you were making a project for the Limited Company of River, Lake and Indonesia Ferry Crossing Transportation (Persero, ASDP), 2018. I wonder if it is still possible to see that work. Which ferry was

yang mana *sih*? *Lo* ingat? Hehe. Menurut *gue*, ada beberapa hal yang bisa kita petik dari proyek pesanan yang tampaknya sederhana dan enggak penting itu. Pertama, proyek semacam ini adalah salah satu ruang di mana teman-teman seniman yang tinggal dan bekerja di Jakarta bisa terus bekerja. Jakarta terlalu mahal untuk hidup dalam penantian undangan berpameran dan berjualan karya di galeri. Kedua, dalam kesempatan semacam ini, di mana kebebasan berkarya hadir dengan batasan anggaran produksi, beragam uji coba ide justru bisa dikerjakan dengan enteng. Paling tidak, begitu pandangan *gue* atas keputusan *elo* untuk bermain-main dengan objek yang rasanya masuk akal untuk si kapal ASDP itu, bersama teman *lo*, Cecil.

it? Do you remember? Hehe. I think there are a few things that we can glean from such a seemingly straightforward and inconsequential commissioned work. First, the project was an avenue where our artists- friends who live and work in Jakarta can continue to produce. Jakarta is too expensive to live off the hopes that an invitation to exhibit and sell your works through a gallery will come. Second, in such an opportunity, where the freedom to create emerged within the limitations of a production budget, you can experiment with your ideas more lightly. At least, that's how I see your decision to explore objects that were considered reasonable for the ASDP ferry, with your friend, Cecil.



Dijepret dari laman Instagram @cecilmariani © Paul Kadarisman & Cecil Mariani.

Taken from Instagram @cecilmariani © Paul Kadarisman & Cecil Mariani.

Setelah itu, *elo* memamerkan *Babi Panggang* (2019)[1] di Indonesia Contemporary Art and Design (ICAD). Apa yang tampak dalam foto *lo* ini adalah pengembangan dari kerja *elo* dan Cecil tahun sebelumnya. Di pembukaan pameran ICAD itu *lo* berkomentar, "*Gue* senang menata barang-barang ini sama Cecil! Mikirnya sama!" Susah sih mengelaborasi pikiran yang *lo* bilang sama dengan Cecil itu apa dan bagaimana. Yang *gue* tangkap dari komentar *lo* itu intinya *lo* senang bekerja dengan teman(-teman). Kalau di seri foto yang untuk ASDP itu *lo* hanya menghadirkan gambarnya, di ICAD *lo* menggunakan ruang dan kesempatan yang ada

After that, you exhibited *Babi Panggang/ Roasted Pig* (2019)[1] at Indonesia Contemporary Art and Design (ICAD). What appeared in this work is an expansion of your and Cecil's work in the previous year. At the ICAD exhibition opening you commented, "I like arranging these objects with Cecil. We think alike!" It'd be too difficult to elaborate on why and in what way do you and Cecil think in the same way. What I gathered from your comment was that you like working with your friend(s). If in the ASDP series you only presented the images, at ICAD you took the available space and opportunity to present the photograph alongside some

[1] *Gue* ingat komentar *lo* pada saat *gue* bertanya mengenai judul-judul karya dalam pameran ini."Waktu ICAD, judulnya lucu *tuh*, UI! Itu dari mana? Gimana runutan berpikirnya?" Jawaban *elo*, "Itu sebenarnya judul artist statement, Grace. Gue suka malas bikin judul karya."

[1] I remember your comment when I asked about the titles for the works in the current exhibition. "At ICAD, you had a funny title, *UI*! Where did it come from? How did you come up with that?" Your answer, "That was the title of my artist statement, Grace. I'm often lazy in coming up with titles for artworks".

untuk menghadirkan foto bersama pertanyaan seputar aspek cetak foto.

questions surrounding the print aspect of photography.

Karya *Babi Panggang* (2019) © Paul Kadarisman.

Babi Panggang/Roasted Pork (2019) © Paul Kadarisman

Pertama, *elo* memamerkan fotonya dalam ukuran yang cukup besar sehingga barang-barang yang umum ditemukan di sekitar kita itu juga jadi membesar—walau hanya sepersekian kali. Kedua, *lo* menata barang-barang itu sedemikian rupa sehingga kata kunci *still life* semacam luput dari pikiran orang—atau paling tidak dari pikiran *gue*. Hehe. Dengan judul *Babi Panggang* (2019), karya yang benar-benar menghadirkan babi panggang ini semacam menjebak *gue* untuk memikirkan barang-barang di dalamnya. Apa hubungan antara patung-patung Buddha kecil yang bertebaran, patung anjing, patung babi, alpukat, alat-alat rekam (kamera, tripod, *harddisk*, *Zoom*, dkk.) dengan babi panggang? Kalau bukan hubungan, sejarah macam apa yang dibawa barang-barang ini sehingga mereka bisa muncul bersamaan? Eh, tapi, apa harus ada semua sejarah itu buat mereka bisa hadir bersamaan dalam satu bidang? Dan, karena *gue* kenal *elo*,

First, you showed the work in a fairly enlarged size so that these common objects that we find in our daily lives become bigger - even if only moderately so. Second, you arranged the objects in such a way so that the key word of "still life" became lost in people's thoughts - or at least, from my thoughts. Hehe. With the title *Babi Panggang/ Roasted Pig* (2019), a work that literally included roasted pig somehow entrapped me into thinking about the objects within it. What is the link between the tiny, scattered Buddha statues, a sculpture of a dog, a sculpture of a pig, an avocado, recording equipment (camera, tripod, harddisk, Zoom, and so on) with a roasted pig? If not a link, then what kind of history do they share so that they can be presented at the same time? Eh, but, does there need to be all that history for the objects to be grouped together as one within an image? And, knowing you, whether I like it or not, I came to think that this can be seen as

mau tidak mau, *gue* berpikir ini bisa jadi biografi visual *elo*. Belakangan *gue* agak menyesal *gue* enggak berusaha membaca lebih dari itu. Untung sekarang ada kesempatannya melalui pameran tunggal *lo* ini :)

your visual biography. Lately I've quite regretted not reading enough into it. Luckily there is now a chance to do so, with your current solo exhibition :)

Exhibition view of *Babi Panggang/Roasted Pork* (2019) di ICAD
© M. Revaldi

Exhibition view of *Babi Panggang/Roasted Pork* (2019) di ICAD
© M. Revaldi

Kita lanjut dulu ya sama si *Babi Panggang* (2019). Hehe. *Elo* menghadirkan mesin yang mencetak foto yang sama di hari pembukaan, kemudian rekaman video mesin cetak ini bekerja di hari-hari pameran selanjutnya. Gestur yang sederhana ini mengingatkan *gue* akan lambat dan peliknya prosedur-prosedur perekaman, juga reproduksi hasilnya. Dizaman di mana memotret artinya mengeluarkan ponsel, geser layar untuk menyalakan kamera, lalu jepret, melihat lambatnya kerja mesin cetak ini bikin *gue* jadi punya kesempatan untuk tarik nafas. Berpikir sebentar, kemudian membayangkan betapa repotnya kerja membawa dan menata barang-barang, yang hadir dalam karya *elo* itu. Belum lagi lingkungan fotonya, mulai dari latar, pelampuan, sampai dengan pemilihan *angle*. Berapa lama waktu yang dibutuhkan untuk sampai ke hasil jepretan *lo* yang kita lihat di ruang pamer? Berapa kali *lo* geser atau menyesuaikan lampu sehingga pendar filter lensa jadi semacam mahkota dari gunting kuku di belakangnya? Si alpukat yang di atas per merah, apakah dari awal ada di sana? Atau tadinya di tempat lain? *Anyway*..., dari karya dan presentasi *Babi Panggang* (2019), rasanya *gue* perlu bilang: Terima kasih banyak, Paul, sudah mengingatkan *gue* akan

Let's continue with *Babi Panggang* (2019). Hehe. You presented the print machine at the opening day, and in the subsequent days video recordings of the print machine would continue to work. A simple gesture that reminds me of how time-consuming and laborious recording procedures are, as well as the reproduction of their outcomes. At a time when taking a photo means taking out your cell phone, sliding the screen to turn on the camera, and clicking, looking at the slowness of the print machine allowed me to take a few moments to breathe. Pausing for a while, then imagining how troublesome it must be to bring and arrange the objects that are there inside your work. Not to mention creating the environment for the photograph, from the background, lighting, to choosing an angle. How long did it take to reach the image that we can finally see in this exhibition? How many times did you move or adjust the lamp so that its glow becomes some sort of crown for the nail clipper behind it? The avocado above the red pear, was that there in the beginning? Or was it someplace else? Anyway… from the work and presentation of *Babi Panggang/Roasted Pork* (2019), I think I need to say: Thank you, Paul, for reminding me of the true hard work that happens behind the

banyaknya kerja di balik pembuatan sebuah gambar.

Menurut *gue*, di hadapan karya seni orang sering menjebak dirinya sendiri pada pencarian makna yang belum tentu perlu. Makanya sering banget kita mendengar pertanyaan macam, "Ini apa ya maksudnya?" atau, "Kalau ini, ceritanya bagaimana?" Kadang, kalau resek gue muncul, *gue* pingin jawab, "Kalau bisa *gue* ceritain pakai kata-kata, ngapain *gue* bikin karya?" (Belum pernah sih *gue* benar-benar bilang begitu ke orang. Hehe.) Di kala lainnya, kalau manis *gue* muncul, *gue* biasanya menimpali dengan pertanyaan, "Nah, *elo* lihatnya apa? Menurut *lo*, ceritanya apa? Atau, maksudnya apa?" Hanya ketika lawan bicara *gue* menjawab sesuatu, sesingkat apapun itu, baru *gue* mau lanjut bercakap-cakap. Tentu saja *lo* bisa bilang *gue* klasik, *old school*, atau apalah. Kalau soal cerita, yang bisa muncul dari atau di sekitar karya seni, menurut *gue* sih ini enggak bakal ada habisnya. Tapi, cerita hanya bisa jadi relevan kalau dia dibangun dalam percakapan, resiprokal, bolak-balik, bukan satu arah. *Anyway*, *gue* enggak akan berpanjang-panjang di bagian ini. Semoga ini cukup buat *lo* mengerti kenapa *gue* bisa senang, terima, dan yakin saja pada saat *lo* bilang *lo* mau bikin karya berangkatnya dari *Kung Fu Panda* (2008).

Dalam pernyataan singkat *lo* yang menyertai karya-karya dalam "Kuotie-dien", lo mengutip bapaknya Po yang mengungkap bahwa resep dia untuk bakminya yang enak itu sebenarnya enggak ada, "*To make something special, you just have to believe it's special.*" Maksud yang senada muncul sekali lagi dalam film itu, ketika si Po akhirnya bisa mengambil *dragon scroll* yang konon mengandung jurus dahsyat. Ternyata *dragon scroll* isinya adalah lembaran kosong yang semacam berlapis emas sehingga merefleksikan wajah yang sedang melihatnya. Hehe. Jadi, kalau dikasih kata-kata, mungkin semacam, "*The secret is you. You just have to believe in yourself.*" *Gue* enggak bisa bayangin sih. Kalau orang lain yang baca pernyataan singkat *lo*, apa ya yang mereka tangkap?

Kalau buat *gue*, kalimat bapaknya Po itu

making of a photograph.

In my opinion, in front of artworks people tend to trap themselves with a search for meaning that may not be so necessary. That's why we so often hear questions such as "What does this mean?", or, "What's the story behind this?". Sometimes, when I'm irritated, I have to hold myself back from saying, "If I can tell you with words, why would I bother making artworks?" (Not that I've ever done so. Really. Hehe.) Other times, when I'm nicer, I would reply by saying, "Well, what do you see in it? What do you think the story is? Or, what do you think it means?" Only when they say something back, no matter how short, would I want to continue the conversation. Of course you can call me outdated, old school, or whatever. If we're talking about stories, which may emerge from or around an artwork, we can continue to do so infinitely. However, a story can only be relevant if it is built within a conversation, when it is reciprocal, mutual and shared, and not just a form of one-way communication. Anyway, I don't want to dwell on this. I hope this is enough for you to understand why I was happy, open and convinced when you said that you're making works with *Kung Fu Panda* (2006) as a starting point.

In your brief artist statement for the works in "Kuotie-dien", you quoted Po's father who revealed that the secret recipe for his delicious noodles is in fact nothing, "To make something special, you just have to believe it's special." A similar sentiment can be found again in the film, when Po was finally able to reach the "dragon scroll" that allegedly contained some special power. In fact, the "dragon scroll" is simply an empty scroll, gold-coated to reflect the face of the person staring at it. Hehe. So, if we want to put it in words, perhaps something like this will do: "The secret is you. You just have to believe in yourself." I cannot imagine it. If other people read your artist statement, how would they interpret it?

For me, Po's father's remark is representative of ideas about still life as an artistic practice in general. Common objects, the stuff that make

mewakili pikiran seputar praktik *still life* secara umum. Barang-barang yang tidak asing, yang bisa kita temukan dalam kehidupan sehari-hari, yang ditata dan dibekukan pada momen tertentu untuk kepentingan keindahan. Barang-barang ini jadi istimewa, jadi spesial, jadi penting, karena dia diberikan panggung, ditata, diberi pencahayaan, direkam, dicetak, dibingkai, dan dihadirkan di depan kita. Oh, ya? Jadi, kerja seniman adalah membuat yang tidak istimewa jadi istimewa?[2] Jadi, barang-barang ini sebenarnya tidak penting?[3]

Sikap *lo* dalam penataan barang-barang ini menyegarkan, paling enggak buat *gue*. Waktu pertama kali *gue* lihat karya-karya *lo* ini, *gue* berusaha setengah mati buat tidak punya harapan khusus karena *gue* kenal praktik *elo* sebelumnya. Susah juga *lho* mengosongkan harapan. Hehe. Tapi, serius, *gue* coba. Gambar pertama (*Reflector and rocks*, 2023), gambar kedua (*Still life with onion*, 2023), gambar ketiga (*Still life with earphone*, 2023), gambar keempat (*Still life with orange and lime*, 2023), terus sampai gambar kesepuluh atau kesebelas, (*Kuotie*, 2023) baru *gue* menyadari sesuatu: Bahwa karya-karya ini adalah sebentuk penghargaan *elo* pada semesta dan isinya. (Auw! Gede amat ya? *Gimana, dong*, memang begitu perasaan yang muncul!?) Memang secara kebendaan, yang kelihatan adalah barang-barang atau benda-benda. Baik *hard disk*, *earphone*, *dildo*, patung Buddha, figur mainan, buah, batu, lampu, alat-alat fotografi, sayur, makanan, gelas bekas kopi, koin atau duit lima puluh ribu-an. Tapi, buat *gue*, *lo* menata mereka dengan niat, semangat, dan tujuan yang sama. Sehingga, dalam karya-karya *lo* di pameran ini, benda-benda yang beda-beda level 'penting'-nya ini, jadi setara. *Lo* menghargai mereka dalam kesetaraan itu.

[2] Wah, ini kalau kita teruskan bisa jadi satu esai sendiri. Haha. Jawaban sederhananya, menurut *gue sih*: Iya, enggak, dan tergantung ruang dan waktu.

[3] Lagi-lagi, jawaban sederhananya adalah: Penting atau tidak penting itu relatif. Lagipula, betapa membosankannya kalau pilihan kita terbatas hanya pada 'ya atau tidak', 'penting atau tidak penting'. Bukankah seru memikirkan kemungkinan lain di sekitar kenyataan/kehadiran sesuatu?

up our daily lives, arranged and frozen in a particular moment for the sake of beauty. These objects become special, unique, important, because they were given a stage, a position, a certain kind of lighting, recorded, printed and framed, and presented in front of us. Oh really? So, an artist's work is making something special out of ordinariness?[2] So, these objects are actually not important?[3]

Your approach in arranging the objects is refreshing, at least to me. When I first saw these works, I tried my best to not have any added hopes and wishes since I already know your practice from before. It's actually not so easy to do that. Hehe. But, really, I tried. The first image (*Reflector and rocks,* 2023), the second image (*Still life with onion,* 2023), the third image (*Still life with earphone*, 2023), the fourth image (*Still life with orange and lime,* 2023), all to the 10th or 11th image, (*Kuotie*, 2023), then I realized something: That these works are your way of paying respect to the universe and its beings. (Wow! Such huge claims! But what to do, since I really felt that?!) It's true that physically, what we see are mere objects or things. Whether they be a harddisk, an earphone, a dildo, a Buddha statue, figurine toys, stones, rocks, lamps, photography equipment, vegetables, food, used coffee cups, coins or fifty-thousand cash notes. But, for me, you arranged them all with such equal spirit, intention and purpose. So that, in the works in this exhibition, these varying objects with their varying "levels" of importance, become equal. You respect them in their equality.

Once again, thank you, Paul. The humility that is present in your work, your photographs, this time reminds me how the simple things are truly never easy, let alone cheap.

There are so many aspects that we can reflect

[2] Wow, this is another essay in itself. Haha. The simple answer is, for me: Yes, no, and depends on space and time.

[3] I had a worry about how unjustified it would be if I cannot fully understand, let alone write about, the technical aspects of your work. But, after thinking about it again, I figured that there would be other chances for me to learn :)

Sekali lagi, terima kasih banyak, Paul. Kesederhanaan yang hadir dalam karya-karya *elo*, foto-foto *elo*, kali ini mengingatkan *gue* betapa yang sederhana itu sama sekali tidak gampang, apalagi murahan. Masih ada banyak aspek yang bisa digagas, dibahas, diperpanjang dari karya-karya *lo* ini. Satu hal yang *gue* sesali adalah *gue* tidak mumpuni untuk menulis aspek teknis dari fotografi. Jadi, kalau *gue* mengagumi bagaimana objek merah memberi rona dan membuat *Bandage and Master Crane* (2023) punya beberapa perasaan, antara romantis, bahaya, dan menegangkan, *gue* belum bisa baca gestur *elo* dari sisi praktik fotografinya.[4] Bentuk surat sebagai pengantar pameran *elo* ini—tentu *gue* sadar ini adalah surat terbuka karena akan dibaca orang lain, ya—juga *gue* pilih karena *gue* khawatir kalau *gue* menulis untuk pelihat pameran—seperti yang biasa *gue* lakukan di RUBANAH—, *gue* hanya akan jadi pencerita. Sementara, *gue* pikir, ya, tidak masuk akal kalau pengantar pameran *elo* isinya cerita *gue* tentang karya *elo*. Sebab siapapun yang melihat karya *lo* kan berhak bikin cerita mereka sendiri. Kenapa juga cerita *gue* yang dicetak di depan pameran?[5] Hehe.

Paul, terima kasih banyak! Selamat berpameran! Semoga *elo* bahagia! Kita sambung lagi nanti!

Salam hangat, xx
Grace

on, discuss, and expand from your works. One thing that I regret is how unequipped I am in writing about the technical aspects of photography. So, if I am struck with awe at how a red object creates a certain hue and imbues *Bandage and Master Crane* (2023) with certain emotions, between romance, a sense of danger, and tension, I'm not yet able to read such a gesture from the perspective of photography as a practice.[4] The form of a letter that I chose for a written introduction to this exhibition - I am well aware that this is an open letter that will be read by others, too - was done with the consideration that if I write for the exhibition visitors - as I usually do at RUBANAH - I become no more than a storyteller. Whereas, I thought, it doesn't make sense if the introduction text to your work is made up of *my* stories of your work. Because anyone seeing your work is entitled to create their own stories. So why should mine be the one printed at the front of the exhibition?[5]

Paul, so many thanks to you! Enjoy the exhibition! I hope you're happy! We'll catch up soon!

Warm wishes, xx
Grace.

[4] Sempat *gue* khawatir kalau *gue* akan berperilaku tidak adil kalau tidak bisa memahami, apalagi menuliskan, aspek teknis dari karya-karya *elo*. Tapi, setelah gue pikir-pikir lagi, masih ada kesempatan lain lah, ya, buat *gue* belajar dulu :)

[5] Ditambah lagi kekhawatiran bahwa teks dalam posisi itu bisa 'mengunci' pikiran atau pandangan orang ke satu jalur tertentu. Hehe. Duh, catatan kakinya isinya cecabang pikiran begini, ya? Huhu.

[4] I had the additional worry that a text in that position can "close off" people's ideas or point-of-views in a particular way. Hehe. Ouch, how did the footnotes get so branched out? Huhu.

[5] Added to this is the concern that text in that position could 'lock' people's thoughts or views to a certain path. Haha. Duh, the footnote contains ramifications like this, huh? Hu Hu.

Bandage and Master Crane
2023
Giclee photo print on 'Ilford Galerie'
Prestige Gold Fibre Gloss
56 x 70 cm

Still life with no videotape
2023
Giclee photo print on ‘Ilford Galerie’ Prestige Gold Fibre Gloss
56 x 70 cm

Blue sapphire and Kodak Chrome
2023
Giclee photo print on ‘Ilford Galerie’ Prestige Gold Fibre Gloss
70 x 125 cm

KODAK

Still life with earphone
2023
Giclee photo print on ‘Ilford Galerie’
Prestige Gold Fibre Gloss
80 x 100 cm

Still life with orange and lime
2023
Giclee photo print on 'Ilford Galerie'
Prestige Gold Fibre Gloss
120 x 150 cm

Coins
2023
Giclee photo print on 'Ilford Galerie'
Prestige Gold Fibre Gloss
120 x 150 cm

Kuotie
2023
Giclee photo print on ‘Ilford Galerie’
Prestige Gold Fibre Gloss
120 x 150 cm

Viewfinder and ceramics
2023
Giclee photo print on ‘Ilford Galerie’
Prestige Gold Fibre Gloss
80 x 100 cm

Still life
2023
Giclee photo print on 'Ilford Galerie'
Prestige Gold Fibre Gloss
80 x 100 cm

Reflector and rocks
2023
Giclee photo print on ‘Ilford Galerie’
Prestige Gold Fibre Gloss
120 x 150 cm

Still life with onion
2023
Giclee photo print on ‘Ilford Galerie’
Prestige Gold Fibre Gloss
150 x 188 cm

My Book Studio
MUVI
PARTY

Buddha, still life
2023
Giclee photo print on ‘Ilford Galerie’
Prestige Gold Fibre Gloss
100 x 125 cm

Ceramics and Buddha
2023
Giclee photo print on ‘Ilford Galerie’
Prestige Gold Fibre Gloss
150 x 188 cm

Weights and sweets
2023
Giclee photo print on ‘Ilford Galerie’
Prestige Gold Fibre Gloss
100 x 125 cm

Pernyataan seniman

- "*To make something special, you just have to believe it's special.*" – Tuan Ping (ayah Po, dalam *Kungfu Panda*, 2008).
- Lewat seri foto *still life* terbaru ini, saya bermain-main dan mencoba-coba mendorong batas medium yang selama ini saya geluti.
- Saya memasukkan benda-benda pribadi (yang dapat terbaca sebagai biografi visual), yang kemudian saya campur dengan hal-hal alamiah dan benda-benda sehari-hari yang (bisa jadi) obyektif.
- Saya mencoba menguji kekuatan para obyek ketika mereka mencoba lepas dari makna mereka sendiri-sendiri.
- Saya memamerkan karya-karya ini ke hadapan para pemirsa yang kebanyakan tak mengenal saya, dan meletakkan kepercayaan penuh pada kekuatan benda-benda ini ketika benar-benar lepas kendali, bahkan dari makna mereka bagi saya sendiri.
- Kualitas-kualitas ini menjadikan seri foto saya kali ini berfungsi ganda. Pertama, menjadi objek visual yang mandiri. Namun, bagi mereka yang ingin terjun lebih dalam, juga bisa menjadi bingkai pembicaraan tentang benda pilihan dan ingatan yang terkandung di dalamnya.

Artist statement

- "*To make something special, you just have to believe it's special*." – Tuan Ping (Po's father, in *Kungfu Panda*, 2008).
- With this new series of still life, I want to play and expand the limitations of this medium that I have been working with
- I included my personal items (hence could be read as a visual biography) that I mixed with natural things and mundane objects that might (very well) be objective
- I am trying to experiment on the objects' strengths as I detach them from their individually understood means
- I am exhibiting these works to an audience that, generally speaking, do not know me personally. I put my trust in the strengths of these objects that have been freed from their arbitrary means, even for myself
- These qualities may make these photo series of mine function (at least) dually. First as an independent visual object. And, second, for those who seeks to dig deeper, they could frame a conversation around the objects and its memento mori

Demokratisasi Objek

Kata-kata bukanlah alat mengantarkan pengertian. Dia bukanlah seperti pipa yang menyalurkan air. Kata-kata adalah pengertian itu sendiri. Dia bebas.

Kalau diumpamakan dengan kursi, kata adalah kursi itu sendiri dan bukan alat untuk duduk. Kalau diumpamakan dengan pisau, dia adalah pisau itu sendiri dan bukan alat untuk memotong atau menikam.

— Sutardji Calzoum Bachri, 1974.

***

Still life, atau alam benda, adalah genre yang sudah umum, bahkan tergolong kuno, jika dikaitkan dengan sejarah seni rupa. Gambar yang menampilkan sekelompok benda yang diam — *still* —buah, bunga, daun, kendi, gelas minum, atau kadang bahan makanan (ikan, burung, yang tentu saja sudah mati) — secara ironis mewakili *life* — atau gabungan keduanya, dapat ditelusuri di dinding bergambar yang tersisa dari jaman Mesir Kuno, Romawi Kuno, sampai lukisan-lukisan Eropa masa Pencerahan, hingga fotografi masa kini karya Wolfgang Tilmans. Juga, kalau menelusuri sejarah fotografi, maka hampir semua fotografer ternama pasti pernah membuat beberapa atau serangkaian karya still life. Atau bahkan, hingga sekarang, saat kamera ada di genggaman hampir semua orang, citra fotografis alam benda juga bertebaran di mana-mana, melalui jaringan internet dan media sosial.

Dalam Bahasa Perancis, genre ini disebut *nature morte*, menjadi semacam pengakuan untuk menerima kehadiran benda-benda yang dibekukan dalam gambar, sebagai pengingat tentang kefanaan, titik akhir yang akan selalu dialami benda-benda yang hidup di alam dan manusia, *memento mori*.

Wolfgang Tilmans menyatakan bahwa ia memotret (benda-benda) agar dapat "melihat dunia". (*I take pictures, in order to see the world.*) Kalau kita kaitkan pernyataan ini secara khusus kepada fotografi, menyangkut pada kemampuan kamera dan lensa, maka kita sampai pada pengakuan bahwa fotografi

The Democratization of Objects

Words are not tools for delivering understanding. They are not pipes that distribute water. Words are understanding in themselves. They are free.

If compared to a chair, a word is the chair itself and not an apparatus for sitting. If compared with a knife, it is the knife itself and not an apparatus for cutting or stabbing.

— Sutardji Calzoum Bachri, 1974.

***

Still life is certainly a common genre, it may even be considered ancient, if considered according to the context of visual art's history. An image that depicts a collection of *still* objects - a fruit, a flower, a leaf, a jug, a drinking glass, or even food (fish, birds, dead, of course) - ironically represent "*life*" - or the combination of both, may be traced to cave paintings that have existed since the Ancient Egyptian era, Ancient Rome, to European paintings during the Enlightenment, to contemporary photography such as in the works of Wolfgang Tilmans. Also, when we look at the history of photography, almost all well-known photographers have created some or a series of still life works. Or even today, when we can find cameras on the palms of most people's hands, still life photographic images are scattered everywhere, through internet networks and social media.

In French, this genre is referred to as "*nature morte*", acting as a form of acceptance for the presence of objects frozen as images, as a reminder of mortality, the final ending that will come to all living beings in nature including humans, "*memento mori*".

Wolfgang Tilmans said that he takes pictures (of objects) in order to see the world. If we link this statement specifically to photography, in relation to what cameras and lenses can do, then we come to a claim that photography offers an opportunity for us to "see the world" beyond what the naked eye affords. Walter Benjamin, in his important meditation on

menyediakan kesempatan pada kita untuk "melihat dunia" melampaui kemampuan mata yang melihat langsung. Walter Benjamin, dalam risalahnya yang penting mengenai fotografi, *A Short History of Photography*, menyebutnya sebagai kemampuan fotografi untuk menghadirkan "ketidaksadaran optik".[1]

Lantas, apa yang yang sesungguhnya dapat kita nikmati — atau, kalau mau lebih serius: apa yang dapat kita pelajari — dari serangkaian foto alam benda karya terbaru Paul Kadarisman yang tampil dalam pameran tunggalnya kali ini?[2]

Untuk itu kita bisa mulai dari Paul Kadarisman sendiri. Atau, lebih tepat lagi dari semacam "*artist's statement*" yang sempat dia kirimkan kepada Grace Samboh dan saya. Dalam pernyataan tertulis itu, dia mengutip percakapan antara Po dan ayahnya, Tuan Ping, dari filem *Kung Fu Panda* (2008): "*To make something special, you just have to believe it's special.*" Grace, dalam Pengantar, meneruskan dan mengaitkan kutipan ini sampai ke bagian adegan saat Po, setelah susah payah *berantem* untuk mendapatkan "Golden Scroll" yang konon berisi catatan jurus paling ampuh yang dapat dimiliki jagoan Kungfu, menemukan bahwa gulungan kertas itu kosong. Tidak ada catatan dan gambar apapun di permukaannya. Alih-alih, ia "hanya" mendapatkan "refleksi dirinya sendiri" di sana.

Membaca pernyataan Paul, kita dapat menerapkan aturan yang sama bagi semua karya fotografi yang tampil dalam pameran ini: benda-benda ini hadir sebagai ajakan kepada kita yang berdiri berhadapan memandangnya untuk menemukan sesuatu, apa saja, yang khusus, yang *special*, pada benda-benda itu. Ini terhubung dengan pilihan atas jenis benda-benda yang tampil dalam bingkai foto-foto ini,

1 Walter Benjamin, *A Short History of Photography,* translated by Phil Patton, Art Forum, February 1977, Vol. 15, No. 6, pp. 46-51.

2 Kalau berminat memahami bagaimana praktik fotografi alam benda Paul Kadarisman dalam kaitannya dengan karya-karyanya terdahulu, saya anjurkan membaca Pengantar, atau "Surat Cinta", yang ditulis Grace Samboh untuk pameran ini.

photography, "*A Short History of Photography*", calls it photography's capacity to present the "optical unconscious".[1]

Then, what are we truly enjoying - or, if we want to be more serious: what can we learn - from Paul Kadarisman's latest works of still life in his current solo show?[2]

For that, we may start with Paul Kadarisman himself. Or more precisely, from a sort of "*artist's statement*" that he once sent to Grace Samboh and myself. He wrote, quoting a conversation between Po and his father, Mr. Ping, in the film "*Kung Fu Panda*" (2008): "*To make something special, you just have to believe it's special*." Grace, in her Introduction, continued and connected this quote to a scene when Po, arguing with great difficulty to obtain the "Golden Scroll" that apparently contained the most potent move that a Kung Fu master can have, only to find the scroll empty. There was no writing or images on its surfaces. Instead, he could "only" see a "reflection of himself" there.

Reading Paul's statement, we can also apply the same principle to all the works presented in this exhibition: these objects are there as an invitation to us, standing in front of them, to search for something, anything, special in them. This is related to the chosen types of objects that we can find within the frames of the photographs, objects that we may know so well because they surround us in our everyday lives, *banal, quotidian*.[3] Whether we do find the special, or unique, or even "extraordinary" from the *banal*, from the everyday, is certainly nothing new within art practices. A similar

1 Walter Benjamin, *A Short History of Photography*, translated by Phil Patton, Art Forum, February 1977, Vol. 15, No. 6, pp. 46-51.

2 If you wish to understand how Paul Kadarisman's still life photography sits in relation to his earlier work, I recommend that you read the Introduction, or "Love Letter", that Grace Samboh wrote for this exhibition.

3 This last word, *quotidian*, is a noun in English whose meaning encompasses anything "ordinary, normal, in everyday life", and is here twisted to become the title of the exhibition: "kuotie-dien", reputedly as Paul Kadarisman very much loves eating kuotie, a type of (Chinese) dim-sum, alike to siomay, dumpling, also gyoza (Japanese).

benda-benda, yang boleh jadi sangat biasa kita kenali dan kita jumpai dalam kehidupan sehari-hari, *banal, quotidian*.[3] Perkara menemukan yang istimewa, atau khusus, atau bahkan "luar biasa" dari yang *banal*, dari yang akrab sehari-hari, tentu bukan hal baru dalam praktik seni rupa. Semangat pencarian semacam itu juga jadi pokok strategi kalangan Surealis. Menurut Ben Highmore, "Surealisme adalah upaya dan energi untuk menemukan yang luar biasa dalam yang sehari-hari (…) membuatnya jadi aneh, asing, agar keanehannya bisa dikenali.[4]

Upaya kita menemukan yang khusus, atau "luar biasa" dari benda-benda yang biasa ini membawa kita pada pada persoalan dinamika dan ketegangan yang hadir dalam relasi subjek – objek. Di bagian ini, kita sampai pada pemikiran paling berpengaruh dalam filsafat Kontinental dari Immanuel Kant (1724-1804), tentang *noumena* dan *phenomena*. *Noumena* adalah segala sesuatu, benda-benda, objek, keberadaan objek pada dirinya sendiri, terlepas dari persepsi, kemampuan kognisi atau pengetahuan kita (yang terbatas) atas benda-benda tersebut. Sejauh menyangkut keberadaan benda-benda yang dapat kita pahami, masuk dalam olahan kognisi dan pengetahuan kita — pikiran dan pengalaman manusia, subjek — adalah *phenomena*. Ini tentu saja ringkasan dan penyederhanaan dari pemikiran Kant yang kompleks. Yang menarik, belakangan ini, ranah filsafat Kontinental jadi ramai dengan perdebatan yang mengangkat dan mempersoalkan lagi pemikiran Kant, perkara subjek – objek khususnya, seperti yang muncul dalam pemikiran filsafat "*object-oriented ontology*" (OOO), atau "*speculative realism*" (SR).

Kali ini, saya hanya ingin meminjam sifat spekulatif yang ditawarkan oleh OOO dan

3 Kata yang terakhir ini, *quotidian,* kata benda dalam Bahasa Ingrris yang dapat berarti segala sesuatu yang "biasa saja, wajar, hadir dalam keseharian", dipelintir jadi judul pameran ini: "kuotie-dien", konon karena Paul Kadarisman memang sangat *doyan* makan *kuotie*, jenis panganan dimsum (Cina) yang sekeluarga dengan siomay, pangsit, juga *gyoza* (Jepang).

4 Ben Highmore, *Everyday Life and Cultural Theory: An Introduction,* Routledge, London, 2002 p. 47.

spirit was also a key strategy for the Surrealists. According to Ben Highmore, "Surrealism is about an effort, an energy, to find the marvelous in the everyday, to recognize the everyday as a dynamic montage of elements, to make it strange so that its strangeness can be recognized." [4]

Our efforts in finding anything special, or "extraordinary" from these ordinary objects brings us to a dynamic tension that exists in the relationship between subject and object. Here, one of the most influential ideas from Continental Philosophy, which is Immanuel Kant's (1724-1804) theory of *noumena* and *phenomena*, is helpful. *Noumena* is everything from things, objects, objects-in-themselves, regardless of perception, our (limited) knowledge or cognitive understanding of those objects. Insofar as the existence of these objects may be understood, entering our cognition and comprehension - our thoughts and experience, subject - is *phenomena*. This is of course a brief summary and a simplification of Kant's complex philosophy. Interestingly, recently the field of Continental Philosophy was revitalized by debates that problematize Kant's ideas, regarding subject-object specifically, as evidenced by the emergence of "*object-oriented ontology*" (OOO), or "*speculative realism*" (SR).

For now, I would only like to draw from the speculative aspects offered by OOO and SR, as a way to fictitiously map out a way to create further discussion of Paul's works in this exhibition, or perhaps further, about *still life* photography in general. The map I'm proposing can start from selecting and grouping together a number of photographs in the exhibition and its link to the tension and dynamics that exist between: the objects within the photographs, with the position and the role that the photographer has chosen as a subject, as long as these relation and position may be read, and indeed, us who stand before these photographs, looking at them.

4 Ben Highmore, *Everyday Life and Cultural Theory: An Introduction*, Routledge, London, 2002 p. 47.

SR, sebagai cara untuk membuat peta rekaan yang mungkin dapat memancing diskusi mengenai karya Paul dalam pameran ini, atau lebih jauh lagi mengenai fotografi *still life* secara umum. Peta yang saya ajukan dapat dimulai dari memilah dan mengelompokkan wilayah sejumlah foto dalam pameran ini dalam kaitannya dengan persoalan ketegangan dan dinamika yang ada antara: objek-objek yang ada dalam foto, dengan posisi dan peran yang dipilih fotografer sebagai subjek, sejauh relasi dan posisi ini dapat terbaca, dan tentu saja, dengan kita yang berdiri di depan foto-foto ini, memandangnya.

Karya-karya berikut ini, semuanya dibuat tahun ini, 2023: *Ceramics and Buddha, Still Life with Onion, Reflector and Rocks, Buddha, Still Life, Still Life with Earphone, Coins dan juga Kuotie*, adalah karya-karya yang menunjukkan otoritas fotografer yang menetapkan sekumpulan benda untuk hadir bersama-sama dalam bidang gambar, dalam bingkai fotografi. Otoritas fotografer lah penentunya. Namun, apapun dasar kategorisasi dan motivasi si fotografer, kita masih dapat dengan segera mengenali *fenomena* benda-benda ini. Atau, kalau mau mengikuti Graham Harman — pemikir yang sekarang dianggap jadi "penemu dan juru bicara utama OOO" — kita dapat mengikuti dan menyadari *kualitas sensual* benda-benda yang ada. Dan dengan pengenalan itu, kita dapat menduga dan menerima alasan kehadiran dan pengelompokan benda-benda ini. *Coins* dan *Kuotie* tampak agak berbeda, lebih karena cara perletakan benda-bendanya lebih menyebar dan tidak terhimpun saling berdempetan. Tapi dalam hal logika kehadiran benda-benda, keduanya masih serumpun dengan karya-karya lain dalam kelompok ini.

Tentu saja, judul-judul yang diberikan, ikut membantu kita untuk mengenali dengan lebih baik lagi, atau bahkan menjadi pengalih perhatian, menjadi semacam jebakan yang disiapkan fotografer. Apapun yang terjadi dari dua kemungkinan ini, sekali lagi, otoritas fotografer maju mengemuka. Ia juga meminta kita untuk memastikan perhatian kepada patung Buddha kecil, bawang merah, dan

All of the works were made this year, in 2023: *Ceramics and Buddha, Still Life with Onion, Reflector and Rocks, Buddha, Still Life, Still Life with Earphone, Coins as well as Kuotie*, are works that demonstrate the authority of the photographer to set a group of objects together in an image, within the photographic frame. The authority of the photographer has the final say. However, whatever basis for the categories or motivation that the photographer may have, we can still immediately acknowledge these objects as *phenomena*. Or, following Graham Harman - a philosopher considered to be the "pioneer and spokesperson for OOO" - we can recognise and are aware of the *sensuous qualities* of these objects. And with that recognition, we can then estimate and accept the reasoning behind the existence and groupings of these objects. *Coins* and *Kuotie* appear slightly differently, due to the more scattered arrangement of the objects, instead of assembled more tightly together. But in terms of the logic of the objects' presence, both of the works still come from the same line of thought as the other works.

Undoubtedly, the titles that are given help us in a better recognition, or sometimes they divert our attention, a kind of trap prepared by the photographer. Whatever happens as a result of these two possibilities, once more, the authority of the photographer comes to the fore. He asks us to pay attention to the small Buddha statue, the red onion, and the red plastic reflector, also to the *earphone* with its all white wires amidst colorful fruits and vegetables, to the coin and the kuotie. The diversion or determination of what should be the centre of attention affirms an *ambiguity* in the relationships between objects in the photographs.

The objects started to be less clear. In other words, the photographer begins to allow the presence of the objects to contend between noumena and phenomena. There are no more easy categorizations that we can recognize. What exists are the proximity of the objects inside the image. The relationships between the objects move from the ambiguous to the arbitrary. This arbitrary quality becomes

plastik reflektor berwarna merah, juga *earphone* dengan kabelnya yang serba putih ditengah buah dan sayuran warna-warni, kepada koin dan kuotie. Pengalihan atau penetapan pusat perhatian ini menegaskan *ambiguitas* hubungan antar objek yang ada dalam foto.

Pada sejumlah karya yang lain, *Blue Sapphire and Kodak Chrome, Viewfinder and Ceramics, Weights and Sweets, Still Life, Still Life with Orange and Lime*, petunjuk untuk mengenali alasan pengelompokan mulai kabur. Dengan kata lain, sang fotografer mulai membiarkan kehadiran objek bersitegang antara fenomena dan noumena. Tidak ada lagi kategorisasi yang mudah atau dapat kita kenali. Yang tersedia hanyalah kerapatan benda-benda ini di tengah bidang gambar. Hubungan benda-benda kini bergeser dari ambiguitas ke arah yang arbitrer. Sifat arbitrer ini menjadi makin jelas dan kuat dalam karya *Bandage and Master Crane, dan Still Life with No Videotape.* Yang terakhir ini jadi istimewa, karena (judulnya) justeru meminta perhatian kita beralih pada yang tidak ada, kepada yang tidak hadir dalam foto.

Kondisi arbitrer ini memaksa kita untuk menerima kehadiran benda-benda apa adanya. Apalagi semua foto dibuat dengan penempatan kamera yang menghadap kepada benda secara frontal, atau sedikit ke atas, dengan pembingkaian bidang yang ketat, tapi tidak pernah melakukan pemotongan *(cropping)* terhadap objek yang hadir di dalamnya. Dalam situasi hadirnya benda-benda secara arbirer, intensi dan otoritas fotografer tampak mundur ke belakang, tersembunyi. Yang hadir ke depan adalah ketegangan antara kita, penonton, dengan pengenalan kita yang berusaha memahami berbagai kemungkinan alasan kehadiran benda-benda itu. Kita sibuk dalam kegelisahan untuk menafsir, sampai kita mungkin "pasrah" menerima kehadiran benda-benda itu sebagai sekedar sekumpulan benda, yang tampak akrab dari situasi sehari-hari, apa adanya. Henri Lefebvre, yang tekun memeriksa secara kritis perkara sehari-hari, mengingatkan bahwa "yang akrab tidak selalu juga berarti yang sungguh-sungguh kita ketahui."

more apparent and stronger in the works *Bandage and Master Crane and Still Life with No Videotape*. The last one is unique, as (the title) in fact demands our attention to focus on what is not there, to what is absent in the photograph.

Arbitrariness forces us to accept the presence of objects as they are. Especially since all of the photographs are created with the camera at a front-facing angle, or slightly above, with a tightly framed field, but never with any *cropping* of the objects within them. In their arbitrary presence, the intention and authority of the photographer recedes to the background, hidden. What comes to the front is the tension between us, the audience, and our attempts to decipher the myriad reasons behind the presence of the objects. We occupy ourselves with the struggles of interpretation, to the point that we "resign" ourselves to accept the presence of these objects as mere groupings of objects that may share the intimacies of everyday life, as they are in themselves. Henri Lefebvre, as someone who critically investigates everyday matters with such diligence, reminds us that "the familiar may not always be what we truly understand".

In a conversation with Paul, he explained the process of creating these works. The most pleasurable part, for him, was the moment when he could free himself and quickly decide that the groupings of objects to be photographed are "enough", then the camera's trigger button would be pressed, "a click". Paul spoke of these moments, or these conditions, as "mystical". I suspect that such moments happened when Paul realized that the groups of objects have their own will and language, *autonomy*, when posed in front of a camera, and the photographer's wish to control everything, is an illusion (and authoritarian). Put differently, borrowing from OOO: objects are present and exist as they are regardless of the will and gaze of the subject, not as "representation" or "cultural discourse". This is the "democratization of objects."[5]

5 Levi R. Bryant, The Democracy of Objects, 2011, p. 19.

Dalam percakapan dengan Paul, ia sempat menjelaskan proses pembuatan karya-karya ini. Yang paling mengasyikkan, menurutnya, ketika dia mulai bisa membebaskan diri dan dengan cepat menyatakan bahwa himpunan benda-benda yang hendak difoto sudah "cukup", lantas tombol pemicu kamera segera ditekan, "klik". Paul menyebut momen, atau kondisi seperti itu sebagai "mistik". Saya menduga bahwa momen itu terjadi saat Paul menyadari bahwa himpunan benda-benda punya semacam kehendak dan bahasa pergaulannya sendiri, *otonomi*, saat berpose di hadapan kamera, dan keinginan fotografer untuk mengendalikan segala sesuatunya, adalah ilusi (dan otoritarian). Dengan cara lain, meminjam pemeriaan OOO: benda-benda yang ada dan hadir apa adanya lepas dari kehendak dan tatapan subjek, bukan sekedar "representasi" atau "diskursus kultural". Inilah "demokrasi objek."[5]

Karena Paul, dan kemudian Grace, memulai diskusi pengiring pameran ini dengan kutipan dari filem *Kungfu Panda*, saya mau mengakhiri dengan kutipan — yang agak panjang — dari filem yang sama:

Oogway: My friend, the panda will never fulfill his destiny, nor you yours, until you let go of the illusion of control.
Shifu: Illusion?
Oogway: Yes.
[points at peach tree]
Oogway: Look at this tree, Shifu. I cannot make it blossom when it suits me, nor make it bear fruit before its time.
Shifu: But there are things we can control.
[kicks the tree so that peaches fall]
Shifu: I can control when the fruit will fall!
[he slices a peach and throws the pit to the ground]
Shifu: I can control where to plant the seed! That is no illusion, Master!
Oogway: Ah, yes. But no matter what you do, that seed will grow to be a peach tree. You may wish for an apple or an orange, but you will get a peach.

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Enin Supriyanto

As Paul, and then Grace, began the discussion that accompany this exhibition with a quote from the film *Kung Fu Panda*, I would like to end with another - slightly longer - quote from the same film:

Oogway: My friend, the panda will never fulfill his destiny, nor you yours, until you let go of the illusion of control.
Shifu: Illusion?
Oogway: Yes.
[points at peach tree]
Oogway: Look at this tree, Shifu. I cannot make it blossom when it suits me, nor make it bear fruit before its time.
Shifu: But there are things we can control.
[kicks the tree so that peaches fall]
Shifu: I can control when the fruit will fall!
[he slices a peach and throws the pit to the ground]
Shifu: I can control where to plant the seed! That is no illusion, Master!
Oogway: Ah, yes. But no matter what you do, that seed will grow to be a peach tree. You may wish for an apple or an orange, but you will get a peach.

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Enin Supriyanto

5 Levi R. Bryant, *The Democracy of Objects*, 2011, p. 19.

Paul Kadarisman mengucapkan terima kasih kepada:

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Phase One

Prima Imaging–Warren Kiong, Lina Souw, Wisnu Priambudi, Deny Ho

Fenestra Imaging–William Sutanto, Rizki

this/PLAY–Andy Satria, Antonio Riordan, Gilang Mahendra, Heugo Prasetyo, Sandi, Zulaiman Vidris

RUBANAH Underground Hub–Akmalia Rizqita "Chita", Enin Supriyanto, Grace Samboh, Hafidh Ahmad Irfanda, Marsilam Sun Lukas, Mitha Budhyarto, M. Ilham Samudra , Tom Tandio

Nayamullah–Akmalia Rizqita "Chita", Enin Supriyanto, Grace Samboh, Julian Abraham "Togar", Saleh Husein, Ratna Mufida, Rachel Katherina Surijata, Marsilam Sun Lukas, M. Ilham Samudra, Gema Swaratyagita, Halida Bunga Fisandra, Ruth Priscilla, SzETROOM, Teras Belakang

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